
Volume V, Number 1, Spring 1994

MacNeil's Notes

Journal of the
Standing Liberty Quarter Collectors Society



MacNeil's Notes

The official publication of the Standing Liberty Quarter Collectors Society, a nonprofit organization dedicated to bringing together and increasing the knowledge of people interested in Standing Liberty quarters.

Dues for the SLQCS are \$10.00 per year and include a subscription to *MacNeil's Notes*. The SLQCS is a member of the American Numismatic Association (membership number C-149211) and the Florida United Numismatists (membership number 12360).

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On the cover:

The subject of this special issue, Hermon Atkins MacNeil, poses for a photograph in his studio. This shot was made at about the time MacNeil won the design competition for the 1916 U.S. quarter dollar. He was about 50 years of age at the time.

President's message

Joe Abbin

Well, here we go into our fifth year! It doesn't seem like that long ago when Keith and I ran an ad in *Coin World* for other Standing Liberty quarter fans. We had about 150 members that first year and expect to be about the same size this year. Approximately 60 members from that first group are still with the SLQCS.

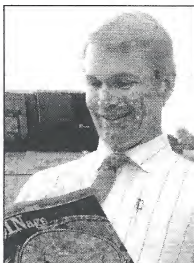
Our first meeting of 1994 was held at the FUN show in Orlando on February 5. The officers from last year were reelected and I am back as your president.

Jay Cline was the featured speaker at this meeting. Some of the highlights from Jay's talk were:

- Doris Doscher, one of the models for Miss Liberty on the SLQ, had 16 secretaries at one time (she was a publisher)!
- Irene McDowell, the other Miss Liberty model, posed a total of 10 days for Hermon MacNeil against her husband's will.
- Hermon and his first wife, Carol, were long-distance bicyclists, and he did work along the way to pay for room and board.
- Hermon's second wife, Cecilia, was his nurse and mistress.
- Hermon's visit to the Mint resulted in the 1917 matte proofs being produced.

The next meeting will be in Long Beach at the Expo, June 4 at 11:00 a.m. The room will be announced at the Expo. Anybody wishing to host other meetings, please do so and send me info for announcement in the Journal.

This issue of *MacNeil's Notes* features material on MacNeil himself and his work. The summer issue will feature material on SLQ tokens, counterfeits and copies. J. P. Martin of the ANA graciously arranged for our club to borrow their collection of counterfeits donated by Abe Kosoff years ago. Does anyone else have articles



on this subject for the next issue? If so, please submit, and don't forget we can arrange for pictures, if needed.

In this issue, our editor, Jim Leonard, will report back on the reader's survey sent with the last issue of *MacNeil's Notes*. Most of you returned the survey and indicated that you read the Journal cover to cover, and were generally pleased with the content. Many who answered the survey were interested in more information on grading and characteristics of SLQs by year and mint-mark. We're apparently walking a fine line on historical and investment info, with some members wanting more and some less info in these areas. There were also good suggestions such as using glossy paper for the Journal and providing SLQ census information. I was disappointed that only a few members were planning an article or an ad, even though ads are free to members and several of you wanted to communicate your needs with other members.

C'mon, folks! We need your help for Journal material. Articles, even "shorties," on your experiences (bad and good) as a collector, characteristics of SLQs, interesting coins, toning, storage, buying and selling, grading, tips, questions, etc., are welcome.

Thanks again for participating in the survey. We'll be back again next quarter (ha-ha). ☺

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A short biography of Hermon Atkins MacNeil

Hermon Atkins MacNeil was born in Chelsea, Massachusetts, on February 27th, 1866. He began his studies at the Massachusetts Normal Art School. Later, he taught at Cornell University for three years, then continued studying in Paris in 1888. Upon his return to the United States, he settled in Chicago and taught at the Art Institute.

His interest in the American Indian led him to visit Indian settlements throughout the West in 1895. Upon returning to Chicago, he married Carol Brooks and they traveled to Rome where he studied until 1899. While there he sculpted several works featuring Indian motifs including *The Moqui* (Hopi) *Prayer for Rain* (see page 13) and *A Primitive Chant* (see page 8).

He established his studio in College Point, Queens, New York, in 1900 after which the demand for memorials gradually dominated his work. One of the earliest was the McKinley Memorial for Columbus, Ohio, placed in 1907. Later, there were war memorials for Albany, Philadelphia, and Flushing, Long Island; symbolic groups for the Patten Gymnasium, Evanston, Illinois; and a statue of Ezra Cornell for Ithaca, New York. Among those done after 1930 are the statue of George Rogers Clark for Vincennes, Indiana, and the Fort Sumter Memorial at Charleston, South Carolina. The most important of his many architectural works is the cast pediment of the U.S. Supreme Court Building.

MacNeil did considerable work in medals and medallions (see "Hermon MacNeil's favorite medals," in this issue) including his best-known achievement, the Standing Liberty U.S. quarter dollar of 1916. In 1917 he received the Medal of Honor for Sculpture (see page 15), which, ironically, he himself had designed, from the Architectural League of New York. He was a member of The American Academy of Arts and Letters.

His wife, Carol, a well-known sculptor in her own right, died in 1944. In 1946, MacNeil married Mrs. Cecilia W. Muench, his nurse. Hermon Atkins MacNeil died at his College Point home on Oct. 2, 1947, at the age of 81. ♀

(For more information on the life and works of Hermon MacNeil, see Jay Cline's book, Standing Liberty Quarters, pages 9 to 29.)



**Hermon A. MacNeil at work
in his College Point studio.**

The following contains excerpts from an article on Hermon MacNeil and his family, from "The World's Work — A History of Our Time" magazine, October 1907. The magazine was published by Doubleday, Page & Co. from 1903 to 1929. Thanks to Jay Cline and the Colorado College library for making this material available. Bear in mind that this article preceded the Standing Liberty quarter by almost 10 years.

The sculptors MacNeil

Varied work of Mr. Hermon A. MacNeil and Mrs. Carol Brooks MacNeil

By Jean Stansbury Holden

THE recent dedication of the McKinley monument in front of the State House at Columbus, Ohio, not only disclosed to public view a superb work of art and a faithful representation of the late President; it also brought again to public notice Mr. Hermon A. MacNeil, a young sculptor whose previous work had received wide recognition. Inseparably associated with Mr. MacNeil, in the minds of all who know him and his work, is his wife, Mrs. Carol Brooks MacNeil, herself a sculptor and a designer of beautiful things. This artist family also includes two handsome boys who play about the studio and sometimes pose as models.

Though trained in the best schools of Paris and of Rome, Mr. MacNeil follows the late Augustus Saint-Gaudens in being distinctly American in his work. Those who have seen the McKinley statue and who had known the late President most intimately have been impressed chiefly with its naturalness.

THE DIVERSITY OF HIS WORK

The McKinley statue is the first masterpiece of this kind that Mr. MacNeil has produced. His best-known figures are his Indians, but his creations cover a wide range of subjects — from a large and very high relief, *Out of Chaos Comes the Dawn*, designed for the entrance to a mausoleum to a tiny dancing figure fitly named *The Zephyr*; from a chimney-cap for the artists' own studio to the fountain at the Louisiana Purchase Exposition; from a soldiers' memorial in the street of a Massachusetts village to the busts of university professors and regents.

While his work shows this variety in subject and in treatment,

one quality runs through it all: whatever he touches is, in its very essence, American; it smacks of the soil. Foreign training and intimate acquaintance with the best the past has to offer have left him unaffected in this respect. His strongly artistic nature has this quality for the same reason that the poet remembers his youth. It was shown in an incident that dates back to his student days at Rome. It is said that one morning when the Alban Hills showed white a-top, he stripped off his student blouse, hurried to the



"Coming of the white man" by MacNeil.

summit of the highest hill, filled his lungs with the cold air, rolled a snowball, and then returned with renewed enthusiasm to dusty Rome and the study of the past. *The Sun Vow* is another instance; distinctly American in its conception and execution, it was modeled almost in the shadow of the Vatican, without so much as a breath of the past influencing the mind and hands of the sculptor.

Mr. MacNeil's Indians give further proof of this quality. They did not come to his studio to pose; he went to them — to the tribes of the Northwest and to the Moquis and Zunis of the Southwest.



The Coming of the White Man is, perhaps, the best-known of his Indian groups. This stately, clean-limbed chief and his companion belong to the Multonomah tribe of Oregon, and in Oregon the statue now stands.

The Rain Dance of the Moquis is a reminder of the sculptor's sojourn among the Indians of the Southwest. A Moqui runner, with his hands full of living serpents, is whispering soft prayers to the reptiles in his grasp as he flies through the desert to return them to the place from which they had been taken for use in the tribal prayers of the Moquis for rain.

THE MAN HIMSELF

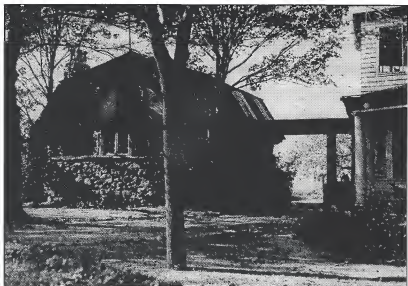
After a consideration of the many productions of Mr. MacNeil and the extent to which public recognition has already come, it is something of a surprise to walk into his studio at College Point — on Long Island, within sight of New

"The Primitive Chant," by MacNeil.

York City — and be greeted by a boyish-looking young man whose beard seems out of place. He takes his work seriously — while he is at it — but he does not take his work so seriously as one might expect. If you ask to see the commemorative medals which he has won, you must wait until he has found them and rubbed off some of the tarnish. His studio (which is within a few feet of his home) is filled with sketches, figures, busts, and all the paraphernalia of a sculptor, but the man himself makes you feel that you are in a workshop, not in a sanctuary of art where conversation must be carried on in a language of technicality. There



**Hermon A. MacNeil,
at about age 36.**



The MacNeil studio at College Point, near New York City. It adjoins the MacNeil home and commands a fine view of the Sound.

is absolutely no "pose" about him, and you may talk with him for an hour without observing any trace of affectation in manner or speech. That he is a dreamer is evident — but evident only in his work. Very slender, of medium height, he has a fine, compact head and large eyes that meet yours with the suggestion of a twinkle. His name betrays his Scottish origin but his personality is that of the Latin races.

Actually, Mr. MacNeil was born in Prattville, Massachusetts, (*other sources cite Chelsea as his birthplace, Ed.*) and the first part of his professional education was obtained at a normal art school in that state. Later on came more ambitious work in Paris, where he won honors in the Julian School and in *L'Ecole des Beaux Arts*. On his return from Paris, he went immediately to the Northwest, where he sojourned with the Indians while making sketches for the four bronze reliefs that now adorn the Marquette Building in Chicago. These reliefs, symbolizing four dramatic incidents in the life of Pere Marquette, the explorer of the Mississippi River, were early evidences of his genius.

Then came another long period of study. While working in a

Chicago studio and teaching in the Institute of Art of that city, opportunity came for a four years' course in Rome. Before leaving Chicago, he was married to Miss Carol Brooks, one of his former pupils. During the four years, they studied together under the same masters. Since his return, he has been himself a teacher in the best of American art schools. He was one of the first instructors in drawing and modeling at Cornell University when Andrew D. White carried out his long-cherished plan of making that institution a school of art as well as of philosophy and science. He has also served as instructor in Pratt Institute, Brooklyn, and in the Art Students' League and the Academy of Design in New York. Some of his pupils are themselves artists; others have become architects, landscape designers, and draughtsmen. Others are still at work under his direction.

MRS. MACNEIL'S WORK

Mrs. Carol Brooks MacNeil is the daughter of an artist and grew up with brushes and palettes. When she threw them aside in her preference for clay and modeling tools, it was a keen disappoint-




An interior view of the MacNeil studio at College Point showing work in various stages.



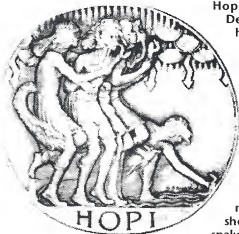
Carol Brooks MacNeil and children, Claude and Alden at home.

ment to her father, but the success of her work has justified her decision. She might be called a miniature sculptor, if there is such a phrase, for her creations are not of statuesque proportions. Portrait busts she has done, and they are well done; but her originality has run rather to unique designs for vases, ink-stands, fountains, and other articles of practical utility. They are spun from pure fancy with only enough of the solidly real to hold them down to earth.

Mrs. MacNeil finds time for her children, her friends, and her music. The MacNeil home at College Point overlooks the Sound, with its fleet of yachts and pleasure craft. It is a quiet, beautiful spot where plants and children grow in the sunshine, and yet is within easy reach of New York City. In the summertime, Mr. MacNeil is often to be found at work in the open air back of his studio, either in front of a modeling stand or in a diminutive garden. When the tide comes in, he and his boys throw down their tools and hasten into their bathing suits for an hour of recreation. In an atmosphere of natural and unrestrained joy, the sculptors MacNeil live their lives and do their chosen work. 

Many thanks to Jay Cline for the loan of these medals from his personal collection and to Tom Mulvaney for photographing them. The medals are shown approximately full size.

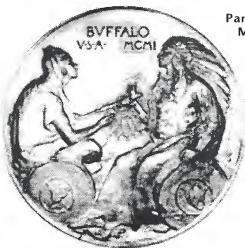
Hermon MacNeil's favorite medals



Hopi Prayer for Rain, 1899. Designed by MacNeil while he lived in Rome from 1895 to 1899 under an art scholarship. This medal was inspired by Hermon's trip to the mesa at Oraibi, Arizona in 1895. There he witnessed a nine-day Hopi rain dance ceremony. The Indians marked the eighth day of their celebration with snake-handling performances. The obverse shows Hopi Indians holding snakes in their mouths.



The reverse side shows Hopi runners with their hands full of snakes, running through the desert to return them to the river, from where they had been taken for the rain dance.



Pan-American Exposition Medal, 1901, 63 millimeters in diameter. Produced in silver and bronze. The pictured medal is gold plated and engraved "Libby, McNeill & Libby." The obverse shows plains and Andean Indians symbolizing North and South America sharing a peace pipe.



The reverse shows a nude liberty standing next to "Black Diamond," the buffalo of "buffalo" nickel fame. This was the official medal of the exposition. No mintage figures are available. A silver version of this medal was offered for \$2000 in 1991 by Stacks.

Medal of Honor, Architectural League of New York City, 1917. This bronze medal was both designed by and awarded to MacNeil.



Reverse side, Medal of Honor, Architectural League of New York City.





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Reader survey: great response

Jim Leonard

When Joe asked me to write this article I thought I was being punished. But when I looked over the results of the member's survey of *MacNeil's Notes*, I was pleasantly surprised.

The SLQCS members were very kind (generally), positive (usually), objective (mostly), insightful (often), and enthusiastic (always). The response rate alone, 83 of 122 membership renewals to date, shows amazing enthusiasm and interest. In typical mail-back surveys a five-percent response is considered very good and ten percent is outstanding.

The first parts of the survey, dealing with extent of reading and the quality metrics, are the easiest to summarize because they are numerical. The survey form is reproduced below along with the numerical results.

How thoroughly do you normally read *MacNeil's Notes*?

79% read completely
18% read some articles
3% skim or scan

General impressions

	Excellent	Good	Fair	Poor
Choice of topics	<u>37%</u>	<u>59%</u>	<u>4%</u>	<u>0%</u>
Clarity of writing	<u>44%</u>	<u>53%</u>	<u>3%</u>	<u>0%</u>
Quality of photos	<u>35%</u>	<u>46%</u>	<u>19%</u>	<u>0%</u>

The open comments were the most interesting and useful, but the hardest to summarize. By far the most-often mentioned "What would you like to see more of?" topic was technical information. Specifics included grading guides; strike characteristics; rarity information; cleaned, altered, or counterfeit coins; population and census reports from PCGS and NGC; strike and wear characteristics by date and mint mark; error, defect, and variety coins; care and storage. Photos drew lots of comment. Many members said the more the better. There was also considerable interest in collectors themselves: experiences, anecdotes, and collection makeup. Prices and values were also of great interest — current auction and estate sale results, current price trends, buy

and sell recommendations, how to deal with dealers, and recent major finds. Several members were interested in grading service census reports for SLQs.

Respondents were generous in the "What would you like to see less of?" category. The only consistent thread I could find was that reprinting historical articles was criticized by six percent of the respondents who felt that we've explored the Type I/Type II controversy and the Girl on the Quarter in enough detail to last a while. Nevertheless, we hope that most members enjoy this issue's feature of Hermon MacNeil's life and works.

The miscellaneous comments and suggestions were the most fun. Some members suggested using higher quality paper to better display our photos. Better paper would make the Mulvaney-style high-quality photos of coin details look even better, but copy machine prints of half-tone pictures from old magazines and newspapers will never look very good. Cost is an issue here, but we are reviewing the budget to see what can be done. Two members even said they would be willing to pay higher dues for a slicker, larger Journal.

Nineteen percent volunteered comments along the lines of "Keep up the good work," or expressed appreciation for the officers' and the contributing writers' efforts. Thank you all — we appreciate your support.

I'll devote the rest of this summary to sampling some actual comments — both complimentary and critical:

On technical subjects: "How about a survey on what errors are out there? I have 1920-S and 1928-S with similar cuds to the oft-mentioned 1926-S and a 1928-S with pyramid-shaped cuds to the right of the 8. Perhaps we could identify as many dies as possible by description and/or photos." "Altered coins, not just high end, but collector grades VF-AU." "More on oddities, varieties, die variations, planchet defects." "Articles on differences in strike and luster from year to year and mint to mint. Care and storage of high grade coins." "More on common collector coins — below MS60." "Less full-head and high-grade investor stuff." "I'd like less talk about high grades; those who have few uncirculated SLQs have trouble relating to the MS65 FH. My collection includes only four MS60 to 63 pieces. I doubt I will ever own an MS65 FH." "How about a listing of books and articles on the series for

research purposes?" "More errors and variety articles. New discoveries also." "How about diagnostics to identify key date coins with photo enlargements of pertinent areas and known counterfeits that have been seen by authenticators." "How about the specimens in the U.S. Mint collection at the Smithsonian. Anything there for an article?" "Let's make an effort to have *Coin World Trends* list MS64 FH as a pure category."

On photographs: "Pictures are awesome! A picture is worth a thousand words!!!" "More photo enlargements on good quality paper." "Tom Mulvaney's photographs have offered great support. I'd like to see more of them." "My favorite issues are the Spring and Fall 1990 books. I also really enjoyed the Summer 1992 photo issue. The more photos the better. I would gladly pay more dues for the production costs."

On collectors: "I've especially enjoyed recent articles by John Garhammer and Rich Schemmer (Spring 1993)." "More experiences of members and stories of their finds, such as Abbin's article on the 1927-S FH — Not! I believe that I was once the owner of this coin at ANA, 1990, Seattle; however, only for a few hours." (*There's a terrific story opportunity, J.L.*) "Tailor the Journal to collectors, not investors. Change to glossy paper." "Personal stories about collecting SLQs are great." "Less journalistic writing and more writing from the heart by laymen." "More of club members own stories on background and collecting interests. What else do they do in their spare time?" "More articles from collectors on why they are interested in SLQs and coins in general. Also errors, oddities, etc." "Try to solicit articles from collector members." (*We do try hard to solicit such articles. J.L.*)

On pricing and value: "I would appreciate more advice for beginners." "More practical stories on how to buy and, especially, how is the best way to sell. Also stories about great collections." "How about lists of current wholesale and/or retail prices of MS64 FH SLQs. Retail levels not in *Coin World* or *Gray Sheet* (*Coin Dealers Newsletter*)." (*Joe tells me wholesale prices are in the Certified Coin Dealers Newsletter, or "Blue Sheet". J.L.*) "Less on value of XF coins from unreliable price guides." "Any chance that ANA, NGC, and PCGS could write on the characteristics they consider for grading?"

On history: "I think at this point the "controversy" surrounding the conversion from Type I to Type II has been covered *ad nauseum*." "I'd like to see more historical articles by guest writers such as Q. David Bowers or R. W. Julian." "Less articles on the history of these coins." "I'd like more historical articles and articles on die varieties." "Less rehash of reprinted articles of historical info." "I'd like more scholarly articles on individual dates, historical source references, and counterfeit detection." "Less on history of Miss Liberty, etc."

On classifieds: "Possibly. I don't have many extra pieces, but I'd like to increase collector communication." "We need networking systems where members can help each other finish collections. Who can trade me for dates I need?" "More ads to see what SLQs are available." (*Flood us with classifieds, we'll add pages if necessary. J.L.*)

Potpourri: "Info re SLQs in the major grading services' census reports; SEM photo analysis; collectors' anecdotes; discussions of different looks of previously cleaned pieces." "You are putting out a fine publication. It's good to see specialized clubs serving collectors. SLQCS is certainly filling a need." "There is nothing I'd like less of. Everything has had value and has entertained." "I wouldn't change anything. I have *MacNeil's Notes* from the beginning. I really enjoy reading them. Keep up the good work." "I'd like a larger, more in-depth issue. However, I know that research material is limited." "I'd like another article or two in each issue." "More articles per issue. More issues per year." "The limitations of the Journal's scope means that writers have to be inventive in developing topics." (*True, but there must be two dozen or more ideas on these pages. J.L.*) "I really enjoy the Journal and being a member. I have looked forward to every new volume. Keith's Korner is very good and most of the articles are very good."

We'll close on that glowing endorsement. Thanks to all who responded. We appreciate your comments, criticisms, and suggestions. They will all help us serve you better. ♣

Following is an excerpt from a 1993 report, "The Truth About Collecting Standing Liberty and Washington Quarters," which MacNeil's Notes is reprinting with the author's permission. It is number 16 in a series of 18 collector-oriented pamphlets available for \$2 each from Becker and Kuehnert, PO Box 735, Laconia NH 03247.

The full-head debate continues

Tom Becker

Someplace in this report you may have expected to see a listing of Standing Liberty quarters which explained which issues were scarce or rare with full head detail. I have omitted such a list for several reasons. There are other reports and books which provide this information in great detail. Even after years of research there still remains some controversy among the experts, of which I am not one, as to how full head examples should be ranked according to rarity. There are also several schools of thought as to exactly what constitutes full head detail. So, it seems best to forget the list and rather encourage you to read a variety of opinions on the subject. Examine lots of coins and then set your personal standards based on what you have seen and learned. Unless you're an expert I would strongly suggest that you not pay huge premiums for coins offered as full head specimens which have not been reviewed by one of the major grading services and designated as such. Please keep in mind that not every numismatist automatically accepts a grading service opinion when it comes to determining if a coin, in fact, has full head detail. Whenever large, sometimes huge, premiums are involved and the factors which justify these premiums can be somewhat subjective it pays to be cautious and obtain second and third opinions when possible.

A CHART OF A DIFFERENT KIND.

While gathering data for this pamphlet I reviewed several grading service population reports. What follows is a listing which compares the percentage of full head examples of Standing Liberty quarters to the total population of mint state coins examined by PCGS. Please don't consider this data to be anything more than an educated estimate. Some coins may be listed in the

population figures more than once. Not every Standing Liberty quarter has been submitted to a grading service. Fully struck examples are more likely to be submitted for grading than weakly struck coins.

To make the chart more interesting I have added estimates of value for MS64 grade coins. I selected this grade as it is a popular choice among collectors. The value is expressed as a multiple of the non-full head value. For example in the case of many of the common issues the value of a full head example is about 1.5 times that of a non-full head piece. This is expressed in the chart as 1.5x.

By comparing the percentage of full head examples with the ratio of values we may determine which of these coins may be over- or under-priced when compared to the rest of the coins in the series.

<u>Date</u>	<u>% of pop which are FH</u>	<u>Premium</u>
1916	20	1.3x
1917 TYI	42	1.2x
1917-D TYI	40	2.0x
1917-S TYI	40	2.0x
1917 TYII	59	1.6x
1917-D TYII	36	4.8x
1917-S TYII	40	4.3x
1918	40	1.8x
1918-D	35	5.2x
1918-S	18	9.0x
1918/7-S	10	1.8x
1919	35	1.8x
1919-D	15	3.7x
1919-S	30	2.5x
1920	20	1.6x
1920-D	30	3.0x
1920-S	12	5.0x
1921	25	1.8x
1923	6	2.3x
1923-S	30	2.5x
1924	28	1.6x
1924-D	8	10.5x
1924-S	25	2.6x
1925	44	1.6x

Date	% of pop which are FH	Premium
1926	25	1.7x
1926-D	1	20.0x
1926-S	7	3.6x
1927	41	1.6x
1927-D	16	6.8x
1927-S	2	1.2x
1928	33	1.6x
1928-D	4	11.0x
1928-S	21	1.6x
1929	58	1.6x
1929-D	8	10.0x
1929-S	35	1.6x
1930	68	1.6x
1930-S	30	1.6x

BEFORE YOU GET OUT YOUR CHECKBOOK


Please keep these important facts in mind.

1. The PCGS population of graded coins does not, in my opinion, represent by any means the number of Standing Liberty quarters that may be available.

2. My estimates of the percentage of full head coins is just that, estimates, not proven fact.

3. My indications of value are also my personal estimates rather than firm buy or sell prices. The ratio of value could be considerably different, especially after this chart is published!

IS THERE ANYTHING TO BE GAINED BY REVIEWING MY CHART?

One bit of information that seems to jump off the page is that the classic rarities in the series such as the 1916, 1918/7-S, and 1927-S, which are quite expensive anyway, command less of a premium than expected when they have full head detail. In contrast some of the common issues, which have full head detail seem, based on their availability, overvalued when compared to others. Once again it should be remembered that we are dealing with a fraction of the coins that might be available and any conclusions we reach are anything but conclusive. Also it is known that certain issues, such as the 1926-D, were obtained in rather large quantities by coin dealers. I wonder how these hoards have affected the current population of graded coins? 

Loose change

1994 dues are due

If you haven't paid your dues yet, please hurry. The Summer issue will only be sent to current members. While you're at it, recruit new members to the Society. Photocopy the membership application form on the inside back cover.

Collecting back issues?

Back issues of *MacNeil's Notes* are available at \$3.50 each, or \$10 for a one-year set, from the SLQCS, P.O. Box 14762, Albuquerque, NM 87191-4762. Four issues were published in 1990 and three in 1991 and 1992. We are out of the inaugural issue, Vol. 1, No. 1, and must fill orders for it by photocopy.

Need high-quality photos of your collection?

Tom Mulvaney, who took many of the high-quality, high-magnification photographs in *MacNeil's Notes*, has offered his services to all SLQCS members at very reasonable rates. To contact Tom, see his ad on page 3. We'd be happy to arrange for complimentary photos of coins for inclusion in articles you submit for publication.

SLQCS belongs to ANA and FUN

Note that SLQCS holds memberships in ANA (#C-149211) and FUN (#12360). Benefits available to our members include access and loan privileges at their libraries and special rates for seminars and publications.

Cline's book still free to SLQCS members

For a limited time, J. H. Cline, author of *Standing Liberty Quarters*, is giving away the revised (1986) edition of the softbound copy of his book **only to SLQCS members** for postage, \$1.50. Order copies directly from him at P.O. Box 68, Palm Harbor, FL 34682. Please include a photocopy of your membership card.

Discounts on fact sheets

From the National Collector's Laboratories we have arranged member discounts for the following publications: *Genuine Characteristics Report of the 1916 Type I Quarter*, *Genuine Characteristics*

Report of the Overdate Quarter, and Counterfeit Analysis Report of the 1917 Type I Quarter. The Society is offering a set of these three to members at a postpaid price of \$4.00 (regularly \$5.00). Make check payable to SLQCS and mail to P.O. Box 14762, Albuquerque, NM 87191-4762.

Letters, we get letters

Your article about your 1927-S FH was very informative! It is very disturbing to know that someone would go to such great lengths to produce it.

David Jay Rhinehart

I was very glad to find there is an organization of people interested in what I believe to be the most interesting coin the U.S. Mint ever produced. I am relatively new to series collecting, but have collected coins and paper money for 20 years. Next to a respectable set of Standing Liberty quarters my interest is in year sets for all the wars the U.S. has been in over the years.

I hope to learn more about my favorite coin and would like to share what I learn. If you send more applications, I will pass them out at the shows.

David Overeem

I want to let your members know that local radio stations are airing "Money Talks," a

daily, 2 1/2 minute program on the history and lore of money. The show is produced by the American Numismatic Association, is free to all radio stations, and is aimed towards the general public. Our purpose in producing the show is to get people interested in numismatics and bring new people into the hobby.

Now that local stations are airing the show, we have to make sure they continue to broadcast it. The best way to guarantee that is to have listeners tell the station how much they enjoy hearing the show.

*James Taylor,
Education Director, ANA*

Treasurer's report

The following is a summary of the Society's financial transactions for the period indicated:

Balance as of November 15, 1993	\$2588.84
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Income

1993 Dues	30.00
1994 Dues	1080.00
1996-1997 Dues	20.00
Journal Sales, Back Issues	50.00
Fact Sheet Sales	8.00
Dealer Advertising	25.00
Savings Account Interest	20.05
Donations, thank you	<u>15.00</u>
Total	\$1248.05

Expenses

Fall/Winter Journal:	
Printing and Editing	411.62
Postage	104.55
Office Supplies	47.89
1994 ANA Dues	30.00
Donation ANA	20.00
P.O. Box Rental	<u>24.50</u>
	\$638.56

Balance forward as of Mar. 15, 1994	\$3198.33
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*Keith Saunders,
Vice President/Treasurer*

Bylaws for the SLQCS

1. Promotes the sharing and writing of information on Standing Liberty quarters to an organization of individuals who are interested in increasing their knowledge of the series. For Society purposes, Standing Liberty quarters are defined as U.S. coins designed by Hermon A. MacNeil and dated between 1916 and 1930 (inclusive);
2. Gives Standing Liberty quarter collectors an opportunity to contact other collectors with similar numismatic interest;
3. Can promote consistent grading standards among collectors, dealers, Society members and nonmembers alike;
4. Provides members a means to sell their Standing Liberty quarters to other members, in an effort to complete or upgrade their collection;
5. Offers benefits to all collectors of Standing Liberty quarters, whether they collect AG through MS65+ or in between;
6. Gives its members an opportunity to express their opinions regarding all aspects of the Society;
7. Is a not-for-profit organization in all aspects, dedicated solely to the benefit of its members and those who assist the Society in advancing its purposes.

Advertisements

There is no charge for classified advertisements from collector-members up to a maximum of 40 words.

Dealer advertising rates

	<u>One issue</u>	<u>Four issues</u>
Full page	\$40	\$135
Half page	25	85
Quarter page	15	50

Copy changes are permitted with each issue if camera-ready copy is provided. Deadlines for advertisements for the Spring, Summer, and Fall/Winter issues of *MacNeil's Notes* are March 1, July 1, and November 1, respectively.

Classified ads

For Sale

STANDING LIBERTY QUARTERS for less. Buy, sell, or trade. Full heads and normal strikes. Many dates and grades are available. John Fox, Box 232, St. Simon's Island, GA 31522. (912) 265-1052, 10-3 pm Eastern, seven days per week.

A LARGE SELECTION OF SLQs covering a wide range of dates and grades are available. Please write for my current list. Joseph Quartell, P.O. Box 302, Maxwell, NM 87728.

1928-S NGC MS64 FH, MEDIUM-attractive iridescent toning, \$300; 1929 PCGS MS64 FH, nice luster, very light golden toning, \$350. Joe Abbin, 11716 Tivoli NE, Albuquerque, NM 87111, (505) 296-7678.

1917 TI, G+, \$8; 1917-D TI, VF, \$45; 1918, VG, \$14; 1919, VG, \$25; 1920, F, \$15; 1923-S, F, \$155; 1924-S, XF, \$65; 1925, VF, \$13; 1930 MS63, 80% FH, \$150. Add postage. Henry Bergos, 637 5th Ave., Brooklyn, NY 11215.

NICE ORIGINAL, PROBLEM FREE quarters. 1918 VF30, \$25; 1920 VF25, \$16; 1920-S EF40, \$35; 1921 VG20, \$135; 1923 VF30, \$21; 1924 VF20, \$18; 1924-S EF40, \$40; 1927-S good, \$10; 1928-S AU55, \$57. Ronald Pearson, Box 18695, San Jose, CA 95158.

COMPUTER PROGRAM LISTS AND inventories of varieties of U.S. coins. Specify coin & computer. Most require 1 disc. \$15 for 1st disc, \$5 each additional. Money back

guarantee. Free update. SASE for available discs. Darrel Neidigh, 405 Topsfield, Hockessin, DE 19707.

Wanted

PCGS MS63 FULL HEADS WANTED: 1919-D&S, 1924-S, plus 1920-S, 1926-D, and 1927-S in any MS FH. I'll pay \$100+ over bid for 24, 25, & 29-P, 28 & 29-S in PCGS MS66 FH. David Cowen, (212) 255-7575.

SLQ ERRORS, ESPECIALLY BROKAGES and Wrong-Planchet Strikes. Leave a PRIVATE message to SysOp, Numis-Net, (301) 498-8205, 300/1200/2400 Baud, 24 hours, or write to: LDM, Box 5100, Laurel Centre Station, Laurel, MD 20726. Thanks!

1929-D FULL HEAD, PCGS MS65. Jim Lehner, 5300 Far Hills, Suite 100, Kettering, OH, 45429.

FULL HEAD STANDING LIBERTY quarters in AU50 or better for the following years/mm: 1920-S, 1926-D, and 1926-S. Joe Abbin, 11716 Tivoli NE, Albuquerque, NM 87111, (505) 296-7678.

ANYONE INTERESTED IN PUTTING together a network of FH collectors, please contact me. We may be able to assist each other in locating the coins we need or make trades. Ray Masciarella, 840 U.S. Highway One, Ste. 340, North Palm Beach, FL 33408, (407) 575-4453.

STANDING LIBERTY QUARTER COLLECTORS SOCIETY — MEMBERSHIP APPLICATION

Name _____

Address _____

City _____ State _____ Zip _____ Phone _____

Check the description that applies to you: _____ Collector _____ Dealer

My collection interests: _____

My name and address _____ may/_____ may not be made available to other Society members.

Signature _____ Date _____

SEND THIS FORM with your check (\$10 per calendar year) to:

SLQCS

P.O. Box 14762

Albuquerque, NM 87191-4762

